1947

SAN FRANCISCO MUSEUM OF ART

TO MEMBERS OF THE ART IN CINEMA SOCIETY

Since issuing the prospectus for ART IN CINEMA SERIES II, there have been a number of changes in the sequence of titles. Herewith, we present a corrected list which, however, is impossible for us to guarantee, since frequently films arrive late, which necessitates editing the program at the last minute.

To date, the remarkable films made a decade ago by Robert Florey, including THE LOVE OF ZERO scheduled for tonight, have not been located. Mr. Florey, who is at present co-director of Charlie Chaplin's latest film, has neither prints nor negatives. The films were evidently pirated throughout Europe in the small Avantgarde theatres before the war, but all present efforts have failed to locate them, although it is possible we may find one to show later in the series.

Also scheduled for tonight was WAXWORKS, a famous product of the German "Golden Period", which dropped out of sight years ago. We were surprised to find it listed in Brandon's Catalogue on 16mm, but when the film arrived it was too badly worn to be shown. In addition, the JACK, THE RIPPER sequence, which brought fame and a Hollywood contract to its director, Paul Leni, and was the salient reason for wanting to present WAXWORKS, was completely missing. These facts bear evidence of the vicissitudes to which an important motion picture is subject, if it is not more fortunately preserved by such institutions as, for example, The Museum of Modern Art Film Library.

On the corrected list below it will be noticed that some of the films have been shifted on the programs. The general headings, Experiments in Fantasy, Symbolism and Poetry, etc., are ambiguous groupings. It would be hard to find an experimental film that does not contain some element of fantasy, poetry, symbolism, ingenuity, etc. In each case the committee has endeavored to arrange a well-balanced program presenting all available conceptions of the experimental film - a variety of conceptions that is, and should be, as rich as the heritage of the older arts.

APRIL 4.... Experiments in Fantasy

ESCAPE by Mary Ellen Bute and Ted Nemeth (Courtesy, Mr. Nemetn)
TARANTELLA " " " " " " (" " ")
WHITE FLOOD by Lionel Berman (Brandon Films, Inc.)
LAUREATE by Emlen Etting (Courtesy, Mr. Etting)
UNDERGROUND PRINTER by Tom Bouchard, Lewis Jacobs (Film Classic Exchange)

APRIL 11...Trickery and Surrealism

LE PEINTRE NEO-IMPRESSIONISTE)
UN DAME VRAIMENT BIEN) Emile Cohl (Museum of Modern Art
JOYEUX MICROBES) Film Library)

WHENCE DOES HE COME?)
FUN AFTER THE WEDDING) Ferdinand Zecca (M.M.A. Film Library)
SLIPPERY JIM)

ONESIME HORLOGER by Jean Durand (M.M.A. Film Library)

(continued)

BLACK, WHITE AND GRAY by Laszlo Moholy-Nagy (Institute of Design, Chicago)
PARIS QUI DORT (The Crazy Ray) by Rene Clair (M.M.A. Film Library)
LE VIEUX CHATEAU and HOUSARDS DE LA GARDE (Brandon Films)
FALL OF THE HOUSE OF USHER by Watson & Weber (Courtesy Amateur League, Inc.)
INTROSPECTION by Sarah Katherine Arledge (Courtesy Miss Arledge.)

APRIL 18...Symbolism and Poetry

RAIN by Joris Ivens (Museum of Modern Art Film Library)
ROMANCE SENTIMENTALE by Sergei Eisenstein, Edward Tisse (Courtesy Film Classic Exchange, Inc.)
DEATH DAY by Sergei Eisenstein, Edward Tisse (Bell and Howell)
ARSENAL by Alexander Dovjenko (Museum of Modern Art Film Lib.)
AUTUMN FIRE by Herman G. Weinberg (Courtesy Mr. Weinberg)
ORAMUNDE by Emlen Etting (Courtesy Mr. Etting)

APRIL 25...Ingenuity and Wit

A TRIP TO THE MOON
THE DOCTOR'S SECRET
THE CONQUEST OF THE POLE
THE PALACE OF THE ARABIAN NIGHTS
} George Melies (Museum of Modern Art Film Library)

KALEIDESCOPIO by Dr. Roberto Machado (Courtesy Amateur Cinema League, Inc.)
MR. MOTORBOAT'S LAST STAND by John Flory (Courtesy Amateur Cinema League, Inc.)
STUDIES 9, 10 and 11 by Oskar Fischinger (Courtesy Mr. Fischinger)
PARABOLA by Mary Ellen Bute and Ted Nemeth (Courtesy Mr. Nemeth)

MAY 2...Two Russian Experimental Groups

THE CLOAK by Grigori Kozintzev and Leonid Trauberg (Museum of Modern Art Film Library)
BY THE LAW by the Kuleshov Workshop (Museum of Modern Art Film Library)

A new film by Douglass Crockwell and the latest experiment of John and James Whitney will be added to the above programs.

Members of the Art in Cinema Society will be pleased to learn that Hans Richter has promised to send us a portion of his film-in-progress made in collaboration with Fernand Leger, Marcel Duchamp, Man Ray, Max Ernst and Alexander Calder - DREAMS THAT MONEY CAN BUY. The date cannot be determined at this time.

With each program scheduled to the full it will be necessary to emphasize the importance of starting promptly at eight o'clock each Friday evening. This is most important and your cooperation will be greatly appreciated.

THE SAN FRANCISCO MUSEUM OF ART

- THE ART IN CINEMA SOCIETY presents SERIES TWO -

First program, April 4, 1947.....Experiments in Fantasy

ESCAPE.....Mary Ellen Bute & Ted Nemeth
TARANTELLA.....Mary Ellen Bute & Ted Nemeth
WHITE FLOOD.....Lionel Berman, W. Fields, Jr., Hans Eisler
LAUREATE.....Emlen Etting
UNDERGROUND PRINTER...Tom Bouchard, Lewis Jacobs

- Notes -

Here is the experimental film. Each presentation is an attempt at aesthetic expression with a new medium, a groping in the direction of its development, away from the conventional, tired uses of the commercial film.

An experiment should be judged as such. It is not a finished work. Judgement should be based upon the attitude, the conception and the spirit - the color of the effort. Experiments are often characterized by elements of confusion, trial and error. How much more so, then, with the new medium of film - the technical difficulties of which are more complex than of any other medium. It is necessary to see these films in this light, and not to compare them with the much slicker, technically perfect commercial film.

ESCAPE (American 1939) Designed and photographed by Mary Ellen Bute and Ted Nemeth. Running time approx. 7 minutes. (Loaned through courtesy of Mr. Nemeth.) An abstraction to Bach's Toccata and Fugue in D Minor in which Miss Bute "poses the problem of a triangle trying to 'escape' from behind a grating, a sort of dramatic struggle between two geometric forms (the grating being the combination of two straight lines, vertical and horizontal). She has described this composition as 'an abstract expression of plot, of pure dramatic incident, as a play might be reduced to its essentials.' Here the 'deus ex machina' of any plot finds itself reduced to its fundamentals - struggle and escape - and peace." (Herman G. Weinberg, in A Forward Glance at the Abstract Film)

TARANTELLA (American 1938) Designed and photographed by Mary Ellen Bute and Ted Nemeth. Time, approximately 8 minutes. (Loaned through courtesy of Mr. Nemeth.) A color abstraction composed of animated abstract drawings of straight lines in opposition to curved lines and circles, utilizing the flat plane of the screen as a ground - whereas in the foregoing film the dimension of depth was added. Only in the diminishing red and white circles is there a suggestion of depth in this interpretation of the nervous, energetic rhythm of the Tarantella.

WHITE FLOOD (American Contemporary) Written and edited by Lionel Berman, David Wolff, and Robert Stebbins. Photography by W.O. Fields, Jr. Musical score by Hans Eisler. Time, approx. 20 minutes. (From Brandon Films.) This is a documentary film in which the conception and the treatment result in a work of almost abstract beauty. The elements, the earth, wind, water, sky are perfectly photographed, edited and combined with the superb score by Hans Eisler to create a film poem that, by its artistry, rises far above the geology lesson it is, in fact, presenting.

LAUREATE (American contemporary) Produced, written and directed by Emlen Etting. Time, approx. 25 minutes. (Loaned through courtesy of Mr. Etting.) Mr. Etting writes: "This film, (like the others I have made) is a film poem wherein the pictures, their sequences and development are used in a poem as opposed to the customary story form. In literature we have the novel, short story, biography, essay, treatise, and poem. In the movies we have almost exclusively the novel and the documentary. There will be, I feel, a definite place in the future for the film poem when people ask more of a film than that it should tell a story. In the film poem, music, the dance, the theatre, and the artist will all work together. The artist has always been obsessed with adding the dimension of time to his pictures, and the movies - possibly in connection with television, afford this opportunity.

"Laureate, made with my wife, Gloria Braggiotti, is woven around the idea of a poet and a symbolic examination of his creative procedure. (Musical accompaniment: Scriabin's Prometheus, Poem of Fire)."

UNDERGROUND PRINTER (American, circa 1936) Directed by Thomas Bouchard. Photography by Lewis Jacobs. Edited by Jacobs and Elias Katz. With John Bovington as dancer and narrator. Time, approx. 18 minutes. (Loaned by Film Classic Exchange.) A satirical fantasy consisting of a weird dance composition by Bovington involving mimic, pantomime, acting and dancing, with sound effects such as whistling, singing, stream-of-consciousness monologue, etc.

This is one of a group of films made in New York by the so-called "social consciousness" artists of the thirties. The sound track on this print is poor, and many of the spoken words are unintelligible, but enough can be heard to comprehend the drift of the narration (notice the Hitler sequence, and the Japanese military sequence, for example). A film maker in New York in the thirties was fortunate in that he was surrounded by a collection of experimental artists of all kinds - dancers, pantominists, musicians, actors, etc. Most of them were interested in a welter of political movements as well, so that many of the resulting films were partisan and moral in conception.

Since the film consists of only one figure upon which the spectator must gaze for almost twenty minutes, the cutting, lighting, and camera angles are as remarkable as is the variety of gyrations by Bovington. Several editions, with different editing, have been made. It is possible that this present print is a slightly altered one. (Program note by R. B. Foster)

- Frank Stauffacher

Musical director: Paul Velguth, assisted by Sidney Rawson.

The Art in Cinema Society is sponsored by the San Francisco Museum of Art, The California School of Fine Arts, and Circle Magazine. Series III, now being shown at the University of California, was programmed for the University of California Extension Division by the Art in Cinema Society.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA

Series Two

Friday April 11, 1947

TRICKERY AND SURREALISM:

I. Three French Film Pioneers

WHENCE DOES HE COME?.....Ferdinand Zecca
SLIPPERY JIM.....Ferdinand Zecca
THE PUMPKIN RACE.....Emile Cohl
UNE DAME VRAIMENT BIEN.....Emile Cohl
ONESIME HORLOGER.....Jean Durand

II. Two French Surrealist Cartoons

LES HOUSARDS DE LA GARDE.....Henri Cerutti
LE VIEUX CHATEAU.....Henry Cerrutti

III. Two Contemporary Abstractions

LIGHT DISPLAY-BLACK, WHITE AND GRAY....Laszlo Moholy-Nagy
PARABOLA.....Mayr E. Bute & Ted Nemeth

(Intermission)

IV. THE FALL OF THE HOUSE OF USHER.....Watson & Webber

V. PARIS QUI DORT (The Crazy Ray).....Rene Clair

PROGRAM NOTES

Frank Stauffacher
Richard Foster

For program notes on parts I and V above, please refer to the Museum of Modern Art notes attached to this program. (Note: The musical accompaniement for this program was selected by Paul Velguth and Sidney Rawson of the Art in Cinema Society.)

Tonight's program is intended to show the relation between the earliest French films, and contemporary work. The trick photography, the joy of discovery, the semi-surrealist treatment of subject matter---particularly by Cohl---that distinguishes the work of these three pioneers shows that, like all so-called "modern" art, the contemporary experimental film has its roots in early experiments and play with a new medium of expression. The work of the contemporary abstractionists (Part II) is an outgrowth of Cohl's original work; the fantasy of FALL OF THE HOUSE OF USHER and PARIS QUI DORT have roots in the work of Durand. The editors of the Art in Cinema Society have selected from a group of early films those that seemed to have both the greatest artistic merit, on the one hand, and that were important antecedents to the contemporary experimental cinema, on the other.

II. LES HOUSARDS DE LA GARDE and
LE VIEUX CHATEAU (French contemproary)...by Henri Cerutti. Animated by Jean Nohain; running time approx. 7 minutes. (From Brandon Films, Inc.). These two cartoons, like the more widely known JOIE DE VIVRE, and the French-Canadian CHANTS POPULAIRES, are a French specialty. They have a directness of visual statement through the use of easily recognized symbols that makes it unnecessary to understand French in order to follow the idea. The invention, variety and qualit in contrast to the usual movie cartoon, is immediately obvious.

III. Two Contemporary Abstractionists

PARABOLA (American, 1937) By Mary Ellen Bute and Ted Nemeth. Running time approx. 5 minutes. (Loaned through courtesy of Ted Nemeth). A film, the design of which is based upon the curve of the parabola, the arc created by any projectile, fountain, or shooting

star, one of the basic curves of geometry, utilizing Darius Milhaud's Creation of the World as a dynamic counterpoint to these arcs bursting across the screen. In effect, this film is a "ballet in the parabolic curve", rhythm having utilized light and plastics as the "figure of the dance". (From Herman G. Weinberg's Foreword Glance at the Abstract Film.)

LIGHT DISPLAY--BLACK, WHITE AND GRAY (German 1930) By Laszlo Moholy-Nagy. Time, approximately 4 minutes. (Loaned through the courtesy of The Institute of Design, Chicago). The late L. Moholy-Nagy, one of the founders of the Bauhaus and, perhaps the most unfettered of modern aesthetic theorists and practitioners, spent some ten years building a "light-prop"---a space-Kaleidescope consisting of shapes made of plastics, glass, wire-mesh, lattice-work, and perforated metal sheets, all geared to an electric motor. The original purpose of this mobile structure was to "synthesize simple elements by a constant superimposition of their movements. By coordinating such elements of motion, I obtained results that were visually rich. When the 'light-prop' was set in motion for the first time in 1930, I felt like the sorcerer's apprentice. The mobile was so startling in its coordinated movements, its light and shadow sequences, that I almost believed in magic." Moholy-Nagy made this present film in order to present these results more generally.

THE FALL OF THE HOUSE OF USHER (American 1928). Directed and photographed by Dr. J. Sibley Watson and Melville Webber. Time approx 13 minutes. (Loaned through the courtesy of the Amateur Cinema League Inc.) This film, an amateur production made in Rochester, New York, was released at about the same time as the studio-made French version by Jean Epstein, of the same story. (Shown on Art in Cinema - Series One). It enjoyed considerable critical acclaim and was even distributed commercially. They form an excellent contrast in methods of interpretation. While it is unfair to compare the much greater financial and technical resources of the Epstein version with the limited means of the amateur, the great differences in conception make them an even match for discussion. The French version was feature-length, brooding, atmosphere-making. The imagery was "straight", that is, there was little or no trickery. This present version undertakes to create the mood through use of distorting lenses prisms, double and triple exposures, and background sets in the tradition of Caligari. The result is visually satisfying, but somewhat devoid of the heavy and horrible emotion conveyed by Epstein's Usher. (We are indebted to Mr. James Moore, of the Amateur Cinema League, Inc. for making this old and "retired" print available for this showing to the Art in Cinema Society.)

The program next week will be: POETRY IN CINEMA, and will include Dovjenko's ARSENAL, Iven's RAIN, Eisenstein's ROMANCE SENTIMENTALE and DEATH DAY, with additional material as announced.

*****

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA

Series Two

Friday April 18, 1947

SYMBOLISM AND POETRY:

I. Request repeats from Series One
FILM EXERCISE #5.....John and James Whitney
EN PASSANT (From Chantes Populaires).....Alexander Alexeieff

II. Symbolism and Poetry---The Russian Film
ARSENAL.....Alexander Dovjzhenko

Intermission

ROMANCE SENTIMENTALE.....Eisenstein and Alexandrov
DEATH DAY.....Eisenstein and Alexandrov

III. Two Lyric Dances
ORAMUNDE: A FILM POEM.....Emlen Etting
A STUDY IN CHOREOGRAPHY FOR CAMERA.....Maya Deren

IV. An Experiment in Surrealist Poetry
THE LONG BODIES.....Douglass Crockwell

Program Notes

Richard Foster
Frank Stauffacher

The greater part of tonight's program is organized around the Russians, Dovzhenko and Eisenstein. The use of the word "poetic" is intended to convey the method of these films, i.e. like poetry, their means of expression is evocative and indirect.

Today's Soviet films (ALEXANDER NEVSKY, for example) seem to have lost the lyrical quality and poetic imagery of those that were the result of the zeal and intensity following the Revolution. At the time ARSENAL was made, the Revolution had still the force of a new religion, and Russian directors experimented constantly to find new methods of artistic expression of their vision. Present-day Soviet films have become not the expression of an individual's reaction to a new way of life, but an instrument of State policy, and hence, are no longer art as we know it, but controlled propaganda instead.

In an effort to balance the program, the editors have included several widely dissimiliar short pieces, three of them having been shown on Series One.

RAIN, originally scheduled here, has not arrived from the Museum of Modern Art Film Library in time for tonight, but it will be placed on a subsequent program.

FIVE FILM EXERCISES (1943044) By John and James Whitney. Running time approx. 8 minutes. These revolutionary film studies are the result of a film technique - still imperfect - whereby sound and image may be created simultaneously. The Whitneys do not yet consider these results as works of art. Thus they have called them "exercises". Briefly, the sound is produced synthetically by photographing a controlled graph activated by a series of pendulums upon a sound track. The sound comes into being only as sound when projected through a sound projector. The visual forms are created by manipulation of paper cut-outs and re-shot on color film through an optical printer which affords unlimited flexibility.

EN PASSANT (French-Canadian contemporary) By Alexander Alexeieff. Running time approx. 3 minutes. This is a very short selection from the lively animated series called CHANTS POPULAIRES. Alexeieff is a Russian who has been working for the French-Canadian Government producing these delightful and child-like fantasies.

ARSENAL (Ukrainian 1928-29) Produced by VUFKU, Kiev. Written and directed by Alexander Dovzhenko; Assistant Director, Zagar Bodik. Photography by Danylo Demutzlai. Running time approx. 45 minutes (with ommissions). (From the Museum of Modern Art Film Library.) This first masterpiece of the Ukrainian cinema broke

entirely with traditional film structure and subject, depending solely on a flow of ideas and emotions rather than upon conflicts between individual characters to give continuity to its work. The extrordinary dependence on images and symbolism in ARSENAL can no more be fully translated into concrete meanings than the imagery and rhythm of a poem.

Dovzhenko has written of his aims: "I wrote the scenario, ARSENAL, in a fortnight and filmed it in six months. It is entirely a political film. I set myself two tasks: to unmask Ukrainian reactionary nationalism and chauvinism, and to sing of the Ukrainian working class which had accomplished the social revolution...However, at that time, I did not possess the necessary theoretical knowledge and in my experiments I often acted like a fighter who battles the enemy without considering if his method is in accordance with theory. If you had asked me how I worked and what I thought, I should have given Courbet's answer to a lady's question about what he was thinking when he painted: 'Madame, I am not thinking, I am excited.' This excitement, like a red thread, runs through all my films."

The elements and subjects of ARSENAL fit into no ordinary film form. It pretends to no unity of form, but employs a wide variety of methods as well as some methods never before seen in films, and yet it is unified in purpose, and accomplishes a totality of effect beyond that of more formal directors. Little of its imagery can be grasped in one seeing. James Shelley Hamilton, who made the sensitive American adaptation, said in the national Board of Review Magazine, "It is a picture that, like sublime music or poetry, gives up its meaning slowly, more and more eloquently and movingly the more often it is seen."

The middle section of ARSENAL has been omitted here because of its length and concern with the mere reenactment of historical material. Before the October Revolution, the Ukraine had no voice in the government of the Russian Empire. The film begins during World War I, when the Ukranians were sent by the Czar to protect Russia's alliance with the Western Powers against the Central-European powers.

ROMANCE SENTIMENTALE (Russian-French 1930) Directed by Grigori Alexandrov and Sergei Eisenstein. Photography by Edward Tisse. With Maria Guiy. Produced and recorded by Tobis. Running time approx. 20 minutes. (From Film Classic Exchange, Fredonia). During their trip through Europe to America, Alexandrov and Tisse produced a musical short tilm, entitled Romance Sentimentale, in a Paris studio while Eisenstein was in London. Although the film was completed after Eisenstein's departure for America, the Paris producer withheld the salaries of Alexandrov and Tisse, preventing them from leaving for America - until Eisenstein would attach his name to their film. Eisenstein cabled permission. (From The Work of Eisenstein, an index by Jay Leyda in Eisenstein's Film Sense)

To grasp the merit in such a seemingly dated film as this one it is necessary to understand the meaning of the Russian method of editing and cutting. It is perhaps the greatest single contribution to the art of film. Born of the early pioneers and developed by D.W. Griffith, it was the realization that cinema is, actually, a torrent of images, one following the other in timed sequence to produce a totality of effect. This use of the film supercedes the art of the Stage - the art of Acting. It is a technique peculiar to this medium only. Thus in the preceding film ARSENAL a cataract of faces, arms, abstract movement, confusion and wreckage conveys the effect of the train wreck, and the explosive movements of the war scenes are followed immediately by the stock-still shots of those left behind and barren. And in ROMANCE SENTIMENTALE the succeeding shots of wind, waves, falling trees indicates an emotional turmoil. The experiment here was to apply sound to these sequences so as to not destroy their effect, but to augment it.

DEATH DAY (Russian-Mexican 1930-fd.) Directed by Sergei Eisenstein and Gregori Alexandrov. Photographed by Edward Tisse. Time, approx. 13 mins. (From Brandon Films). Following his European excursion - as mentioned above - Eisenstein, Tisse and Alexandrov came to America. During their tour through Mexico they were impressed with the dynamic social and political history of that country, and raw beauty and lingering native culture stamped upon every surface. Through the patronage of Upton Sinclair they constructed the plan for an epic film. Thousands of feet of film were shot, and before Eisenstein could edit a single sequence he was suddenly recalled to Russia. The uncut footage was dumped in Sinclair's backyard. The producer, Sol Lesser, undertook to edit this footage into a film which has become known as THUNDER OVER MEXICO, widely acclaimed as being Eisenstein's Mexican epic, but in actuality, having no relation with his, and Alexandrov's original idea. Since Eisenstein's method of creating a film consisted in shooting a mass of material, and then editing from the result, there remained enough material to make several films. DEATH DAY, IDOL OF HOPE, TIME IN THE SUN, CONQUERING CROSS, are all part of this footage. And since Eisenstein's power lies in his editing, none of these sequences can be called his. They are important only because of the superb photography of his cameraman, Tisse. Eisenstein himself has never seen his full footage nor any uses that others have made of it.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA

Series Two

Friday, April 25, 1947

INGENUITY AND WIT:

I. SPOOKS SPORT.....Mary Ellen Bute and Norman MacClaren

II. MR. MOTORBOAT'S LAST STAND.....John Flory

III. KALEIDESCOPIO.....Dr. Roberto Machado

IV. The Work of Georges Melies:

THE CONJUROR
A TRIP TO THE MOON
THE PALACE OF THE ARABIAN NIGHTS
THE DOCTOR'S SECRET
THE CONQUEST OF THE POLE

Program Notes

Frank Stauffacher
Richard Foster

I. SPOOKS SPORT (American 1939) By Mary Ellen Bute and Norman MacClaren. Time approx. 8 minutes. (Loaned by Ted Nemeth). Another semi-abstraction to Saint Saens Danse Macabre. Disney's first successful Silly Symphony, The Skeleton Dance, was synchronized with this same music, and SPOOKS SPORT seems to have been influenced by Disney's film, but in a more non-objective way.

II. MR. MOTORBOAT'S LAST STAND (American circa 1930) Written, produced and directed by John Flory. (Loaned through the courtesy of The Amateur Cinema League, Inc.) This film, an amateur production, earned for its director, John Flory, an assistant director's post at Paramount soon after he left Yale College. (John Flory is not to be confused with Robert Florey, whose LOVE OF ZERO we have been unsuccessful in finding.) The atmosphere of the film and its subject matter are both dated, but the story is told in a singularly cinematic manner; not one shot is superflucus to the continuity and the choice of shots could hardly be bettered. (Running time approx. 15 minutes).

III. KALEIDESCOPIO (Cuba 1946). Produced and photographed on kodachrome by Dr. Roberto Machado. Time approx. 12 minutes. (Loaned through the courtesy of the Amateur Cinema League, Inc.) "...a brilliant and provocative study in abstractions, filmed in its entirety through a kaleidescope. Dr. Machado's cinematic extension tube, however, is quite obviously not the familiar small toy of one's childhood: in one sequence, delicate human fingers are deployed before the device, while in another, a set of colored kitchen measuring spoons do a gay dance in multiple. The lighting - which traditionally was transmitted only through the base - ranges from that type (through gleaming balls of crushed cellophane) to reflected illumination on an assortment of children's marbles...The picture is an imagina tive and exciting advance along the ever-widening frontiers of personal motion pictures." (From MOVIE MAKERS, Dec. 1946). KALEIDESCOPIO was one of the Ten Best for 1946---the annual selection of The Amateur Cinema League, Inc.

IV. THE WORK OF GEORGES MELIES: (Running time approx. 50 minutes). Please refer to the attached Museum of Modern Art Film Library Notes, by Iris Barry.

******

Musical accompaniement for this program was selected by PPaul Velguth, assisted by Sidney Rawson.

The next program will be TWO RUSSIAN EXPERIMENTAL GROUPS, (The Cloak, and By The Law.), and additional selections to be announced.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA
Series Two

Friday, May 2, 1947

TWO RUSSIAN EXPERIMENTAL GROUPS:

I. THE CLOAK. (Russian).....Directed by Grigori Kozintzev and Leonid Trauberg.

II. INTROSPECTION.....Sara Kathryn Arledge.

Intermission

III. BY THE LAW. (Russian).....Directed by Lev Kuleshov.

PROGRAM NOTES

Richard Foster
Frank Stauffacher

Note: I and III - For program notes on THE CLOAK and BY THE LAW, see the accompanying notes published by the Museum of Modern Art.*

II. INTROSPECTION (American 1941-46). Planned and directed by Sara Kathryn Arledge. A series of experiments with the film as a medium for the dance. Clyde B. Smith and Don Sykes - photography; Jimmy Mitchel, Bill Martin, and Joe Riccard as the dancers; John Rechab Baxter - the heads; Ida Rose - the wardrobe; Don Littlepage - technical assistant; studios courtesy Lester Harton and Du Mar Studio.

This film is a series of loosely related technical and aesthetic experiments with the belief that effective planning of a dance film has little in common with stage dance choreography, and that effective body movements of the dancer in a film are not necessarily those most effective on the stage. In these experiments simple body movements were combined with some of the effects of which the camera is capable to investigate the dance possibilities of the film. (Note by Miss Arledge). This is the first public showing of this film. The music, Schubert's **Quartet No. 14 in** D Minor, has been suggested by Miss Arledge. The first half of the film was produced in 1941-42; the last part in 1946.

---

* Music for THE CLOAK and BY THE LAW was selected by Paul Velguth and Sidney Rawson.

****

Tonight's program brings Series Two to a close. Notification of any future series will be sent to anyone leaving a request at the Museum Information Desk.

The Art in Cinema Catalogue will be on sale next week. Advance subscription folders for the Catalogue are at the Museum Information Desk and on the table by the theatre entrance. ($1.50 to members of The Art in Cinema Society and Museum Members; $2.00 to the General Public. In Berkeley, the Catalogue may be obtained at Daliel's, 2466 Telegraph Avenue, telephone AShbury 8024.)

Good experimental material is difficult to locate. The Art in Cinema Society would welcome any information or suggestions regarding this type of film for future showings. The Bay Area has several independent groups now at work on experimental films, the most nearly complete, to our knowledge, being Sidney Peterson's The Migrant Eye being shot in conjunction with a class in cinema at The California School of Fine Arts. Douglas MacAgy, one of the co-sponsors of the Art in Cinema Society, and director of the School of Fine Arts, has interested himself in the cinema as an art form to the extent of innovating this highly interesting course of study and practice.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA
Series Two

Friday, May 2, 1947

TWO RUSSIAN EXPERIMENTAL GROUPS:

I. THE CLOAK (Russian)..... .....Directed by Grigori Kozintzev and Leonid Trauberg.

II. INTROSPECTION.....Sara Kathryn Arledge.

Intermission

III. BY THE LAW (Russian).....Directed by Lev Kuleshov.

PROGRAM NOTES

Richard Foster
Frank Stauffacher

Note: I and III - For program notes on THE CLOAK and BY THE LAW, see the accompanying notes published by the Museum of Modern Art.*

II. INTROSPECTION (American 1941-46). Planned and directed by Sara Kathryn Arledge. A series of experiments with the film as a medium for the dance. Clyde B. Smith and Don Sykes - photography; Jimmy Mitchel, Bill Martin, and Joe Riccard as the dancers; John Rechab Baxter - the heads; Ida Rose - the wardrobe; Don Littlepage - technical assistant; studios courtesy Lester Harton and Du Mar Studio.

This film is a series of loosely related technical and aesthetic experiments with the belief that effective planning of a dance film has little in common with stage dance choreography, and that effective body movements of the dancer in a film are not necessarily those most effective on the stage. In these experiments simple body movements were combined with some of the effects of which the camera is capable to investigate the dance possibilities of the film. (Note by Miss Arledge). This is the first public showing of this film. The music Schubert's **Quartet No. 14 in D Minor**, has been suggested by Miss Arledge. The first half of the film was produced in 1941-42; the last part in 1946.

---

* Music for THE CLOAK and BY THE LAW was selected by Paul Velguth and Sidney Rawson.

****

Tonight's program brings Series Two to a close. Notification of any future series will be sent to anyone leaving a request at the Museum Information Desk.

The Art in Cinema Catalogue will be on sale next week. Advance subscription folders for the Catalogue are at the Museum Information Desk and on the table by the theatre entrance. ($1.50 to members of The Art in Cinema Society and Museum Members; $2.00 to the General Public. In Berkeley, the Catalogue may be obtained at Daliel's, 2466 Telegraph Avenue, telephone AShbury 8024.)

Good experimental material is difficult to locate. The Art in Cinema Society would welcome any information or suggestions regarding this type of film for future showings. The Bay Area has several independent groups now at work on experimental films, the most nearly complete, to our knowledge, being Sidney Peterson's The Migrant Eye being shot in conjunction with a class in cinema at The California School of Fine Arts. Douglas Macagy, one of the co-sponsors of the Art in Cinema Society, and director of the School of Fine Arts, has interested himself in the cinema as an art form to the extent of innovating this highly interesting course of study and practice.